j'ai read-ue plus daire et un pen niieux 6crite. Vous en **serez** coatente avec rnoi car, ainsi faisant, j'ai en **le** inoyea de **vous dire** que je vous airne et de vous ***It*** dire deux fois.

" A vous de coeur,
" E.
Doss."

Dear, noble Eleonora Duse, great woman, great artist—
I can never appreciate you in words, but I store the delight
that you have given me by your work, and the personal
kindness that you have shown me, in the treasure-house
of my heart!

When I celebrated my stage jubilee you travelled all
the way from Italy to support ine on the stage at Drnry
Lane. When you stood near me, looking so beautiful
with wings in your hair, the wings of glory they seemed
to me, I could not thank you, but we kissed each other
and you understood!

" Clap-trap " was the verdict passed by many on the
Lyceum "Faust," yet Margaret was the part I liked
better than any other—outside Shakespeare, I played
it beautifully sometimes. The language was often very
commonplace—not nearly as poetic or dramatic as that
of "Charles I."—but the character was all right—simple,
touching, sublime.

The Garden Scene I know was unsatisfactory. It was
a bad, weak love-scene, but George Aloran*fer as Faust
played it admirably. Indeed he always acted like an
angel with me; he was so malleable, ready to da any-
thing. He was launched into the part at Tory short notice,
after H. B. Conway's failure on the first night* Poor
Conway t It was Coghlaa as Shyiock all over

again,

Henry called a rebeaxsal the next day—oc Sunday, I thfr»V. The company stood about in groups on the stage while Henry walked up and down, speechless, bat humming a time occasionally, always a portentous sign